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VOLUME XIII PITTSBURGH, PA., MARCH 1940 NUMBER 10



VIRGIN AND CHILD BY JAN VAN EYCK

IN THE MASTERPIECES OF ART EXHIBITION

Lent by the National Gallery of Victoria, Melbourne, Australia

(See Page 291)

THE CARNEGIE MAGAZINE

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VOLUME XIII NUMBER 10
MARCH 1940

Good name in man and woman, dear my lord,
Is the immediate jewel of their souls.
Who steals my purse steals trash; 'tis something,
nothing;
'Twas mine, 'tis his, and has been slave to
thousands;
But he that filches my good name
Robs me of that which not enriches him,
And makes me poor indeed.

—OTHELLO

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MARSHALL BIDWELL, Organist

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The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

The Carnegie Institute will be the final home of every worthy collection of pictures and museum objects when the men and women who have chosen them wish to have the world enjoy them.

—ANDREW CARNEGIE

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PORTRAIT OF A BOY
By JOHN SINGER SARGENT

THE SARGENT PORTRAIT

PITTSBURGH, PENNSYLVANIA

DEAR CARNEGIE:

One of the most interesting pictures in your February number is "Portrait of a Boy," by John Singer Sargent. May we know the name of this very appealing little boy.

—AMY LUDLOW

Yes. He is still very appealing and his name is Homer Saint-Gaudens. His mother is reading to him, as shown in the picture, in order to keep him awake while the great artist finishes his task.

THE THOUGHTS OF AN ADMIRAL

62 AYRAULT STREET
NEWPORT, R. I.

DEAR CARNEGIE:

Will you please accept my sincere thanks for the copy of THE CARNEGIE MAGAZINE with its splendid editorial on "The Road to Civilization." There have been few, if any, times in history when the threat to our civilization has been as great as it is today.

—H. E. YARNELL

RECIPROCAL ORCHESTRA VISITS

PITTSBURGH, PENNSYLVANIA

DEAR CARNEGIE:

Surely no one should find fault with your very sensible proposal to consolidate the Pittsburgh Symphony Society and the Pittsburgh Orchestra

(Continued on page 318)

MASTERPIECES OF ART FROM TWO WORLD'S FAIRS

*Paintings from New York and San Francisco Will Be Shown
from March 15 to April 14*

THE year that saw the outbreak of the present European war was marked in the United States by two important expositions, the World's Fair in New York and the Golden Gate International Exposition in San Francisco. Both had notable collections of paintings, old and contemporary. This is as it should be, for it is art that marks the stages of culture and development in nations. When a people desires to indicate its history and progress it at once turns to its art as a symbol by which it hopes to be tested and judged in the estimation of its fellows. The European governments, galleries, and private collectors were most liberal and generous in lending priceless possessions to both Fairs.

When the Fairs came to a close, the war was on, and it was decided, because of conditions in Europe and dangers on the high seas, to hold the paintings in this country. The Detroit Institute of Arts became the temporary custodian of many of the foreign masterpieces and decided to share them for exhibition with the other museums in the United States.

It is through this combination of circumstances that the Carnegie Insti-



SELF-PORTRAIT OF THE ARTIST
WITH HER DAUGHTER

By MARIE ELISABETH LOUISE VIGÉE-LEBRUN
Lent by the Musée du Louvre, Paris

tute is now showing forty-four examples of the painting art of The Netherlands, France, England, Italy, and Spain during their great epochs from the fifteenth to the nineteenth century.

The lenders are the Rijksmuseum, Amsterdam, Holland; the Musée Royal des Beaux-Arts, Antwerp, Belgium; the National Gallery, London, England; the National Gallery of Victoria, Melbourne, Australia; the Musée du Louvre, Paris,

France; and the following private collectors: Dr. C. J. K. van Aalst, Hoevelaken, Holland; the Comtesse de la Béraudière, Paris, France; H. E. ten Cate, Almelo, Holland; Eugen Garbaty, New York; Richard Goetz, Paris, France; Mrs. J. C. Hartogs, Arnhem, Holland; Mr. and Mrs. Paul Klotz, Pontresina, Switzerland; Franz Koenigs, Haarlem, Holland; and Pierre Landry, Paris, France.

Five centuries of European painting may be traced in the exhibition, as it shows the art of painting after the Middle Ages to the beginnings of modern art, with Degas represented; for it was he and Cézanne who had such a marked influence on the present tendencies in painting.

One of the exceptional treasures of



A DELFT COURTYARD

By PIETER DE HOOCH

Lent by H. E. ten Cate, Almelo, Holland

early Flemish art included in the exhibition is the "Virgin and Child," known as "The Ince Hall Madonna," by Jan van Eyck. This fifteenth-century picture is a well-composed canvas, with the full illusion of reality, which marks an amazing development in the art of painting, indicating a decided departure from the medieval concepts of art. It should be interesting to compare this canvas with the panel, "St. Benedict, St. Maurus, and St. Placidus" by Simon Marmion, which belongs to the French School and was painted later than the Van Eyck, but which clings to the medieval concept of painting. A study of these two pictures will demonstrate the importance of Jan van Eyck, who helped to determine the course that western painting was to take even to our day.

The great epoch of the seventeenth century in Flanders is represented by Peter Paul Rubens' "Peace and Plenty." Painted about 1634, it is a sketch for one of the Whitehall ceiling series commissioned by Charles I. A Flemish painter, who was influenced by Rubens and Van Dyck and whose fame rests

upon his portraits, especially family groups, is Cornelis de Vos. He is represented by "Portrait of Abraham Graepheus, the Elder." The picture was painted in 1620, and there is an interesting story in connection with it. The person represented was the messenger and general factotum of the Guild of St. Luke, Antwerp; the metal objects which figure in the picture were presents made to the Guild or prizes awarded in competitions by the members. In 1794 these objects were surrendered to the tax authorities in payment of dues and afterwards thrown into the crucible and melted down.

The sole representation of the Italian School in the exhibition is Tintoretto's canvas, "Lucretia and Tarquinius," a rich example of the great Venetian artist who devoted the greater part of his life to the decoration of the palaces and public buildings of his native city. Tintoretto was one of the great draughtsmen of the sixteenth century.

Seventeenth-century art in Holland is particularly well represented in the exhibition. First, perhaps, comes one of



SELF-PORTRAIT

By REMBRANDT VAN RIJN

Lent by H. E. ten Cate, Almelo, Holland



THE DEPOSITION BY EL GRECO

Lent by the Comtesse de la Béraudière, Paris

the world's masterpieces, "The Milkmaid" by Jan Vermeer. The great master of the first epoch of Dutch seventeenth-century art is Frans Hals, represented by "Portrait of Hendrik Swalmius." There are four paintings by Rembrandt in the exhibition. An aspect of his art which is little known in this country is shown by two of his finest mythological paintings, "The Rape of Europa," of his early period, executed in a miniaturelike manner; and the broadly conceived "Juno," possibly his last painting, long lost and only recently recovered. Included also are the famous Lord Lothian "Self-Portrait" and a well-known "Saskia van Uijlenburgh, Wife of Rembrandt," which many Pittsburghers will recall, for it hung for some years in the Byers collection at Carnegie Institute. Of interest in connection with Rembrandt is his portrait by Carel Fabritius, who was his most notable pupil. It is instructive

to compare this with the "Self-Portrait" by the master.

Dutch landscapes and genre are represented by some of the finest examples in these fields—works of outstanding quality by the two leading painters of the Hals period: Jan van Goyen and Hercules Seghers; and three leading landscape painters of the Rembrandt epoch: Jacob van Ruisdael, Hobbema, and Cuyp. The painting by Van Ruisdael is one of the rare distant views by the artist and was executed about 1660 during his mature period. The pictures of the Dutch genre painters, Pieter de Hooch, Jan Steen, Willem Buytewech, and Nicolaes Maes are particularly fine examples of art that has great popular appeal. The greatest of all the Dutch still-life painters, Willem Kalf, is represented by the canvas, "Still Life with Nautilus Cup."

The French Government sent to the Fairs excellent examples of paintings

covering French art from the sixteenth century to the nineteenth. Among the paintings from the Louvre in the exhibition are a portrait of the sixteenth century by François Clouet, works by Louis Le Nain and Nicolas Poussin of the seventeenth century, and outstanding examples by Chardin, Watteau, David, and Vigée-Lebrun of the eighteenth century, and Degas of the nineteenth. The last is represented by his "Portrait of Degas and His Friend Valernes." "Grace before Meals" by Chardin, one of the greatest masters of still life and genre painting of all times, and the "Self-Portrait of the Artist with Her Daughter" by Vigée-Lebrun are two of the most celebrated paintings in the Louvre.

From the National Gallery in London are three English canvases: "The Graham Children" by William Hogarth; "The Salt Box, Hampstead Heath" by John Constable; and "Peace: Burial at Sea" of Sir David Wilkie" by Turner—paintings worthy to represent the special genius of English art.

The painters of Spain are represented by El Greco with his canvas, "The Deposition." The subject of the entombment of Christ was a favorite one with this artist, and it is known that he painted it more than once. While there are many paintings of a later period in the exhibition, this one by the Greek-born, Venetian-trained Spaniard, El Greco, who has had such a marked influence on modern art, might well bring this article to a close.

As Dr. William Valentiner, Director of The Detroit Institute of Arts, who had so much to do with borrowing and assembling these paintings, says: "Probably it will never happen again that the people of this part of the world will be able to see such a group of famous masterpieces from the great galleries of Europe brought over and kept here by such an exceptional combination of circumstances."

J. O'C. JR.

THE POWER TO DESTROY

The power to tax is the power to destroy.

—JOHN MARSHALL

ENDURANCE OF THE SUPREME COURT

ON February 1, 1940, the people of this country celebrated the one hundred and fiftieth anniversary of the inauguration of the Supreme Court under the Constitution of the United States. Among the speeches was this one, in part, from Chief Justice Hughes:

The ideals of the institution cannot, of course, obscure its human limitations. It does most of its work without special public attention to particular decisions. But ever and anon arise questions which excite an intense public interest, are divisive in character, dividing the opinion of lawyers as well as laymen.

However serious the division of opinion, these cases must be decided. It should occasion no surprise that there should be acute differences of opinion on difficult questions of constitutional law when in every other field of human achievement, in art, theology, and even on the highest levels of scientific research, there are expert disputants. The more weighty the question, the more serious the debate, the more likely is the opportunity for honest and expert disagreement.

This is a token of vitality. It is fortunate and not regrettable that the avenues of criticism are open to all, whether they denounce or praise. This is a vital part of the democratic process. The essential thing is that the independence, the fearlessness, the impartial thought and conscientious motive of those who decide should both exist and be recognized. And at the end of 150 years this tribunal still stands as an embodiment of the ideal of the independence of the judicial function in this, the highest and most important sphere of its exercise.

The generations come and go, but the institutions of our government have survived. This institution survives as essential to the perpetuation of our constitutional form of government—a system responsive to the needs of a people who seek to maintain the advantages of local government over local concerns and at the same time the necessary national authority over national concerns, and to make sure that the fundamental guarantees with respect to life, liberty and property, and of freedom of speech, press, assembly and religion shall be held inviolate.

The fathers deemed that system of government well devised to secure the blessings of liberty to themselves and their posterity. Whether that system shall continue does not rest with this court, but with the people who have created that system.

THE FALL OF MAN

The fall of man resulted from the increase of knowledge and power unaccompanied by reverence.

—GEORGE ADAM SMITH

"SINCE YESTERDAY" AT THE CARNEGIE LIBRARY

BY VICTOR C. SHOWERS

Assistant, Reference Department, Carnegie Library of Pittsburgh



THE troubled decade through which we have just passed—a decade that began with a momentous stock-market collapse and ended with the outbreak of a new world war—has had profound effect upon public

libraries. It has created an unprecedented demand for reading material and reference services, the result of widespread unemployment and reawakened interest in world affairs. At the same time it has brought decreased appropriations as local communities struggled to balance their budgets. The necessity of harmonizing these discrepant factors has presented a constant challenge to librarians throughout the country.

The Carnegie Library of Pittsburgh has not escaped these influences. Continued growth and increased use have been accompanied by a notable expansion of certain special services; along with these expansions, however, have come reductions in other services due to the unfortunate decline in income during the last ten years. In the following brief survey it is possible to mention only the high lights among these many changes.

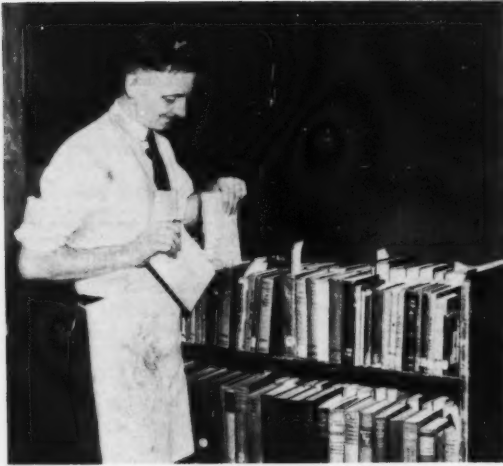
At the end of 1929 the Carnegie Library had 724,000 volumes, including bound periodicals and pamphlets. Ten years later this number had grown to 1,042,000, an increase of 44 per cent. During the same period the number of books borrowed for home reading rose 49 per cent: from 2,855,000 a year to 4,243,000.

A still more striking gain is shown in the use made of the reference and technology departments and the downtown business branch. The use of these departments, as measured by the number of questions received that require a search for information, increased from 34,029 in 1929 to 59,789 in 1939—a gain of 75 per cent. Unlike the borrowing of books, which reached its peak in 1932 and then declined slightly, reference use of the Library has grown consistently, each of the past ten years showing a larger total of questions than the year preceding.

This expansion is not traceable to the growth of the community. Pending the 1940 census, the exact population of Pittsburgh cannot be determined, but the United States Census Bureau estimates the yearly increase here at less than one per cent. What, then, is the explanation? All observers have noted a parallel rise in reading and unemployment, and it should be remembered also that most of those who have been employed steadily through the depression are working fewer hours now than they did in 1929. More leisure for nearly everyone has been a notable feature of the thirties, and some of this leisure was spent in reading, both for enlightenment and entertainment.

It has been said that the use of public libraries is a barometer of business conditions. This proved true from 1929 through 1938, when every downward movement of business activity was matched by an upward trend in Library use. In 1939, however, there was an increase in both business activity and use of the Library.

That economic and political conditions are largely responsible for increased book-reading is further borne out



The first step in rebinding a book is tearing apart the original sewing.

by analysis of the types of books most in demand. Sixty per cent of the books borrowed by adults in 1929 consisted of novels and short stories; in 1939 only 48 per cent were of this type. There has been a slow but steady decline in the proportion of fiction borrowed throughout the decade. Meanwhile, the number of nonfiction books lent by the Library during the same period has more than doubled.

The number of each class of books borrowed by adults during 1929 and 1939 is given below:

Class	1929	1939	Per cent increase
General Works....	54,967	94,180	71
Philosophy and Psychology....	28,872	51,610	79
Religion.....	14,021	23,865	70
Sociology and Economics.....	74,031	152,092	105
Philology.....	6,089	13,607	123
Natural Science....	47,627	88,163	85
Useful Arts and Technology....	54,405	185,814	242
Fine Arts.....	41,835	86,171	106
Literature.....	117,222	165,443	41
History.....	72,272	150,698	108
Travel.....	41,049	96,191	135
Biography.....	58,610	143,649	145
Total Nonfiction...	611,000	1,251,483	105
Fiction.....	898,289	1,144,677	27

As will be seen, the greatest increase occurred in the group dealing with technology and other useful arts, including office practice, accounting, and business and industrial subjects generally. Desire to become more efficient in present positions or to prepare for other kinds of work led to much reading of this type. The same group also includes books on health and hygiene, and it is well known that public interest in these subjects has mounted in recent years.

Biographies and travel books register the next largest gains on the list. To a certain extent this trend may be ascribed to

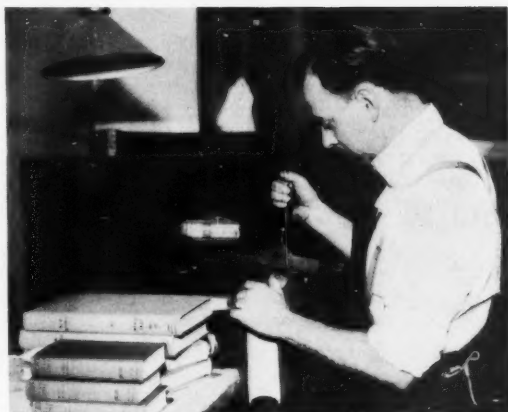
the buying policy of the Library. Reduced appropriations in 1932 and 1933 sharply restricted the purchase of new books. Rather than sacrifice works of more permanent value or discontinue periodicals highly useful in research, it was decided to reduce drastically the number of novels purchased each year. This could be done with a better conscience in view of the growth of commercial renting libraries. But the policy undoubtedly turned the attention of many novel readers to travel books and biographies, which have some of the same elements of appeal.

The Carnegie Library regrets its inability to meet the desires of those who come for recreational reading of the lighter type, but since it is primarily an agency for popular education it must give preference to books for serious reading and study. Even further restrictions in the purchase of novels may be made necessary, not only by curtailed book funds but by reduced staff. With 28 fewer employees than in 1929, the Library is approaching the absolute limit of its ability to care for more borrowers or lend a greater number of books. Again emphasizing the Library's edu-

cational function, it seems best to curtail the lending of purely recreational reading.

Also, the Library has been unable to expand its plant in proportion to its growing use. It has today only 14 branches, compared with 34 in Boston, 32 in Cleveland, 27 in Baltimore, and 21 in San Francisco. Some of these 14 are not only overcrowded but forced to operate on a part-time basis. No new branch library building has been erected since the one in Homewood, which dates from 1910.

On the credit side of the ledger, one might enumerate several changes in the central library which have had the effect of increasing the usefulness of the institution. Most of these changes have come about within the last two years. The Gillespie Room for leisurely reading, established in 1938 through the generous gift of Mrs. David Lindsay Gillespie and her daughter, Miss Mabel Lindsay Gillespie, has al-



The last step in rebinding a book is the impressing of the titles and call numbers.

ready been described in these pages. It has been popular with residents of Pittsburgh from the outset.

The reference department has carried out a more intensive specialization of its varied work. In 1938 a separate music division was opened, and simultaneously steps were taken to improve the efficiency of the art division and the Pennsylvania, or local history, room. Both reference and lending books on art and music are now housed in the rooms devoted to those subjects.

Last year, following a short lapse, the office of reader's consultant was reopened to give individual reading advice of a specialized nature and to represent the Library in community programs of adult education.

Meanwhile, the other departments of the Library continue, without spectacular change, to perform their necessary functions. The technology department, first of its kind in any public library, still remains one of the best. It receives currently 910 different periodicals out of the 1,958 received by the Library. Ten years ago the Library received exactly 1,500 periodicals.

In spite of the establishment of numerous school libraries in recent years, in 1939 the boys and girls department lent 1,158,000 volumes for



Each new book is catalogued under appropriate subject headings.

home reading, 222,000 more than in 1929. This faithfulness to Carnegie is undoubtedly due in part to the popularity of the story hours and book talks given by the children's librarians. Last year alone 1,615 story hours were held with an average attendance of 40 children, and 1,129 book talks were given with an average attendance of 47.

Altogether, the number of juvenile books borrowed in 1939 was the highest on record, totaling 1,847,000. This figure includes 689,000 volumes lent through the schools department, which

also lent 943,000 adult books. This department, which assists in the supervision and maintenance of libraries in 94 platoon schools and 24 trade and high schools, regularly surpasses itself each year. Since 1929 its book circulation has risen 116 per cent.

These are a few of the things that have happened to Carnegie Library "since yesterday." What will tomorrow bring forth? In view of the fate of prophets during the decade of the thirties, it would be folly indeed to attempt prediction.

CARNEGIE WIDENS THE UNIVERSE

THE annual report of President Vannevar Bush of the Carnegie Institution of Washington for 1939 has just appeared; and after devoting a considerable amount of time to an interested and absorbing examination of its contents, the Editor of THE CARNEGIE MAGAZINE has laid it down only to retain a sense of wonder at the wide expanse of knowledge and research which it so amazingly covers.

If Andrew Carnegie were here to review this report, his enthusiastic soul would be overcome with delight to find that his great endowment of more than \$30,000,000 is working toward aims and solutions that were, in 1902 when he created the Washington institution, beyond his most expectant dreams. The stately book recalls to mind Macaulay's interpretation of Lord Bacon's philosophy: "Its law is progress. A point which yesterday was invisible is its goal today, and will be its starting-post tomorrow."

Dr. Bush gives in illuminating detail his report on the myriad subjects that affect the human hunger for knowledge, and which are comprised within the activities of hundreds of workers under his direction: among them, astronomy, biology, anthropology, archeology, meteorology, paleontology, physics,

physiology, psychology, historical research, and many others which touch the yearning curiosity of man as to his origin and destiny. Turning away from all of them except astronomy, we cannot resist the temptation to quote briefly from President Bush's comments on the Mount Wilson Observatory, the home of the 100-inch telescope. First, however, let it be remembered that the speed of light, as here spoken of, is 186,300 miles a second, and that the light years, as shown by this record, add up to 6,000,000,000,000—six trillion—miles each year. This will give us an astronomical idea of the immensity of the universe which is soon to be studied through the new 200-inch telescope on Mount Palomar. And now, Dr. Bush says:

"The work of the Observatory during the past year may for convenience be listed under three main headings: the sun and the solar system; the stars of our stellar system and the material which lies between them; and the extragalactic nebulae—more or less fully developed systems of stars which lie far outside our own system, dotted throughout space like islands out to the limits reached by the largest telescopes. This observable portion of space has at present a radius of roughly half a billion

light-years. It is filled with matter in almost every conceivable form, stars, clusters, organized stellar systems like our own, clusters of systems, finely divided cosmic dust, coarser material such as strikes the earth in the form of meteorites, and huge volumes of tenuous gas, often shining through excitation from a neighboring star. In this complex aggregation the star is the most important unit, for it is a self-contained machine giving out great quantities of light and heat, probably maintained through atomic transformations in the material of which it is composed. With the single exception of the sun, however, the stars are so extremely distant that we must depend upon the sun itself and the changing phenomena of its disk for much of our information regarding stellar processes.

As a star the sun is of very moderate size and brightness, but it is typical of an immense number of stars in our system having the same temperature and doubtless very similar physical conditions. Since it is the source of life and heat for the whole planetary system, every important event upon it is of importance to the earth. So from every point of view the study of the sun is fundamental to astronomy, and it has always occupied an important place in the work of the Observatory. The Mount Wilson records of the state of the sun's surface, now reaching back more than thirty years, form an exceedingly valuable collection of material for reference and statistical studies, which is frequently consulted by astronomers from other parts of the world.

"During the past year the sun has been in an exceptionally active state, and sunspots have been large and numerous. The sunspot activity has been at least as high as in 1937, and judged by a well-known index, the Wolf number, the month of July 1938 was the most active month in the past sixty-eight years. Although the maximum of the eleven-year cycle of sunspot activity has almost certainly passed, it is clear that the present maximum is of

the broad type in which two or three successive years are characterized by nearly equal numbers of spots.

"Since the discovery of magnetic fields in sunspots by Dr. Hale in 1908, observations of the strength and direction of these fields have been continued regularly at Mount Wilson. The remarkable discovery of the reversal of sign of the field with the spot-cycle, first suspected in 1912 and confirmed in 1923, has been borne out fully by the observations of the present cycle; and a notable contribution to the study of this fundamental phenomenon in solar physics was the publication by the Institution in 1938 of the magnetic classification of 2,174 spot-groups observed in earlier years by Hale and Nicholson.

"The high state of solar activity has also favored investigations of the spectrum of sunspots, and by observing suitable spots with specially designed apparatus the range in wave length over which such studies can be made photographically has been extended more than thirty per cent. Further, the occasional brilliant outbursts of light occurring in the sun's atmosphere near sunspots, which in recent years have been found to produce magnetic storms upon the earth and radio fadeouts, are naturally more frequent during periods of high sunspot activity. Eighteen such disturbances have been studied in detail, with especial reference to the time and duration of the outburst and the nature of the radiation given out by these regions of intense local activity."

EVERY MAN COUNTS

The first demand of the State upon the individual is not for self-sacrifice, but for self-development.

—KARL PEARSON

GOOD BOOKS ESSENTIAL TO ALL

The farmer, mechanic, manufacturer, and, in fine, all the inhabitants of a district, of both sexes, and in every condition and employment of life, should have books which will shed light and dignity on their several vocations; help them better to understand the history and condition of the world and country in which they live, their own nature, and their relations and duties to society, themselves, and their creator.

—HENRY BARNARD

CANTERBURY

A Center of Religious Tradition

By MARSHALL BIDWELL

Organist and Director of Music, Carnegie Institute

[This article is adapted from one of Dr. Bidwell's six Lenten lectures given this year each Saturday evening through March 16 under the general title, "An Organist Visits the English Cathedrals."]



THE story of the English cathedrals is the story of whole communities inspired with a sense of the unseen and with a common desire to enshrine, in a framework of fitting and solemn beauty,

those spiritual mysteries of which they felt themselves to be surrounded, toiling with their own hands, with true medieval devotion, to raise these huge fabrics. Even more than that, these cathedrals are treasure houses of history, and the visitor—if he isn't in too much of a hurry—soon discovers that every nook and corner, and almost every stone, is absorbed and bound up in some way with great events in English history.

In no cathedral in England is this so true as at Canterbury, and even the most casual tourist feels that he just can't afford to miss seeing this historic spot. The very name suggests Saint Augustine, Chaucer and his pilgrims, the Black Prince, and the great historical tragedy of the murder of Thomas à Becket, or any one of a hundred other events that took place in this ecclesiastical shrine.

In going to Canterbury for the first time, instead of rushing madly over to the cathedral, the visitor should first walk to the top of a hill about a mile away—St. Martin's Hill—and look at the scene from there. If he has a good imagination he can go back a few centuries and picture the appearance of

Canterbury in the year 1070—when the present cathedral was started—four years after the Norman Conquest, when seven fortified gateways guarded the ancient city. To get the proper background, however, we must go back much farther than that to A.D. 576, the time of St. Augustine, who was sent by the Pope to Christianize the Saxons—or rather to revive Christianity, for there had been Christian churches in England at least two hundred years before that time. And the reason why Canterbury is the metropolis of the English church today is that it was the settling place of the first really successful missionaries in Saxon England.

St. Augustine had an easier time than most missionaries, for Bertha, the wife of King Ethelbert of Kent, was already a Christian, and with her assistance he soon converted the king himself, as well as ten thousand other Saxons. There were already two churches in Canterbury when Augustine arrived. One was given to the missionary by the grateful king—who also gave him his palace—and it became the center of a great monastery known as St. Augustine's Abbey. Built just outside the city walls, since it was a rule that archbishops and kings must be buried outside the city, this church was to be a sort of sepulchre or shrine. It is now in ruins, and the second monastery, founded by Augustine on a later trip to Canterbury from Rome, stood on the site of the present cathedral. This church became the first cathedral, and its founder the first Archbishop of Canterbury.

When the first Norman bishop, Lanfranc, appeared on the scene of St.

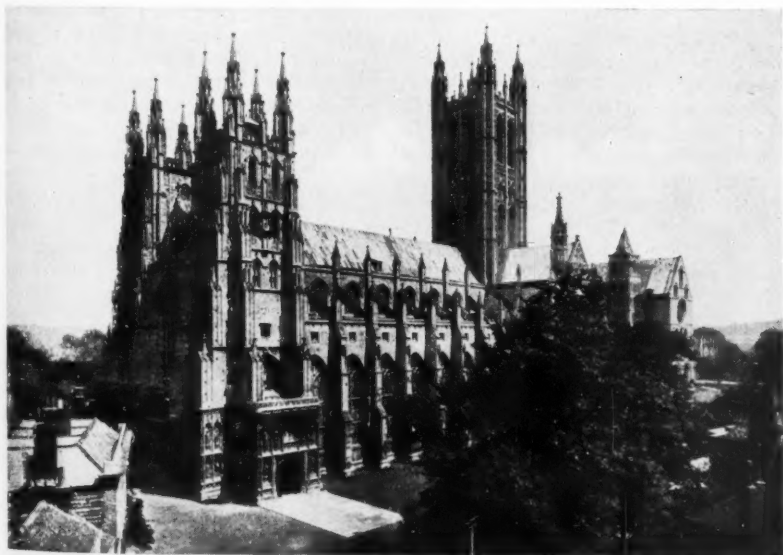
Augustine's second abbey in the year 1070, he found the abbey church completely ruined by fire. He destroyed what was left of the old monastic church and built an entirely new church and monastery. This took seven years. It, too, burned down and the present cathedral at Canterbury, built on the same site, represents four centuries of construction and reconstruction.

The main gateway to the cathedral, built by one of the priors about the year 1500, is called Christchurch Gate. Inside this gateway, towering above everything else, is the huge mass of the cathedral. It is not the largest in England, by any means, although 522 feet of length is no small building, but it bursts upon the visitor without warning, and is quite overpowering. This is the great church that has been rebuilt and added to, according as the fashions in architecture changed or the place caught fire again, until about the year 1498, when the great central tower, which is 235 feet high and is called "Bell Harry," was put up. It may be

seen, with all the grandeur of its straight perpendicular lines, long before the city itself is reached.

In medieval times the monastic churches were very exclusive affairs, with the monks segregated and screened off from the ordinary people. So they shut themselves up in a church of their own in the choir, just beyond the crossing of the transept. The nave was the front parlor of the cathedral—a sort of gathering place for the pilgrims. Beyond is the choir and presbytery where the stately ritual of the mass was held: a huge church in itself. The aisles had to be made very wide, for there was such a mad rush to get to the shrine of Becket—which was in Trinity Chapel, clear at the end of the church—that many of the pilgrims were injured.

The part of the church east of the nave became quite inadequate for the increasing splendor of the ritual—there were about a hundred monks singing in the choir in those days—so after twenty years, this part of the church was torn down and an enormous choir was built



CANTERBURY CATHEDRAL

by a bishop named Conrad. He practically doubled the length of Lanfranc's church, and this tremendous new choir and presbytery were called the "Glorious Choir of Conrad."

This building was consecrated with great pomp in the year 1130, and it was within this building—in the northwest transept—that the archbishop, Thomas à Becket, was murdered forty years later. It was this momentous event that brought prosperity to the cathedral and affected the elaborate building changes that followed.

Thomas à Becket was chancellor of England and a boon companion of King Henry II. But when Henry appointed him Archbishop of Canterbury, which was a trick to get the Church in his own power, this friendship ceased. It was the old quarrel between Church and State. Becket was a proud, high-handed individual who insisted that the clergy should be immune from secular jurisdiction and was apparently blind to many abuses and scandals that had arisen in the Church. The quarrel grew so intense that Becket had to flee to France for seven years. Then Henry confiscated the revenues at Canterbury and made the Archbishop of York supreme over England, whereupon Becket returned to England and excommunicated the Archbishop of York. Henry then flew into a frenzy and asked, "Will no one deliver me from this low-born priest!" Whereupon four knights came to Canterbury to remonstrate with Becket. There was a struggle, and they finally murdered him in the cathedral. The crime made such a sensation throughout Christendom that Henry bent before the storm and publicly did penance for the outrage.

It is an interesting light on old customs that for a year after this foul murder the cathedral was considered to have been desecrated; altars were stripped, crucifixes veiled, and all services were held in the chapter house nearby. At the end of a year, when the Pope re-consecrated the cathedral, pilgrims began to flock there in great numbers. It

was three years after the murder that Henry came as a penitent and received three strokes from each of the eighty monks, and after spending the night in the crypt, was fully absolved. Next day the Scots were defeated up in Yorkshire, so Henry regarded this as justification for the penance.

It was this sensational martyrdom that suddenly raised Canterbury to the level of one of the most venerated shrines in Europe. The wildest stories of miracles began to be circulated; thousands of pilgrims visited his shrine, and the great church that towers in the midst of this quaint medieval city is the result. The money that rolled into the cathedral coffers was very soon needed, for within four years the glorious choir of Conrad was almost completely destroyed by fire. Historians tell us that the people were almost mad with grief and beat the walls and tore their hair, blaspheming the Lord and all his saints.

Then the monks did an inharmonious thing. Instead of being satisfied with their own home-bred English architecture, they sent for a foreigner. The present choir was made by an architect imported from France, William of Sens. So here at Canterbury may be seen something that you find hardly anywhere in England: a round apse at the east end, typically French, with French columns and Corinthian capitals that are quite un-English. And it is typical of the stolid insularity of the English that Canterbury choir has been ignored everywhere else. English design has passed on, as if Canterbury had never existed.

The body of Becket lay for fifty years in the crypt down below; then was brought up and put into a magnificent shrine in Trinity chapel. This shrine is supposed to have contained a fragment of Becket's scalp. For years the world-famous shrine stood in the center of this chapel and from all reports—especially from Chaucer's "Canterbury Tales"—it must have been remarkable. It was literally covered with jewels, some as large as hen's eggs, given by the kings of

France. The shrine itself was a stately affair, having a lower story about six feet high in which niches were hollowed out where the sick and crippled might place themselves close to the body of the saint. It must have been quite a show, for besides this there were no less than four hundred skulls, jaws, teeth, hands, and other bones from celebrities famed all over Europe, framed in gold and silver and in ivory caskets. Certainly St. Thomas provided excitement for centuries, for the pilgrims came from far and near and countless miracles are said to have been performed there. These pilgrimages grew in vogue until the fifteenth century, when, in 1420, there was a jubilee with one hundred thousand pilgrims gathered together in that small city all at the same time, and from all over the country.

And now we come to one of the strangest parts of the story of the cathedral. Henry VIII cast covetous eyes upon this hoard of jewels at Canterbury

that the faithful had been leaving all these years, so, in 1535, he instituted legal proceedings and brought suit against the dead Thomas à Becket for treason. The papers were served and read before the martyr's tomb, and thirty days were allowed to elapse for his answer to the summons. As the defendant—strangely enough—did not appear, the suit was formally tried at Westminster. Counsel was appointed by Henry to represent his long-dead subject, and the attorney general held a brief for King Henry II. The martyr was found guilty, he was deprived of his title of Saint, his images were destroyed throughout the kingdom, and his name erased from all books. The shrine was destroyed and the gold and jewels were taken away. It took twenty-six carts to carry off the booty. And the final touch was given when Henry appropriated the finest ruby and had it set in a ring and wore it on his thumb!

THE ANTRODEMUS

By J. LEROY KAY

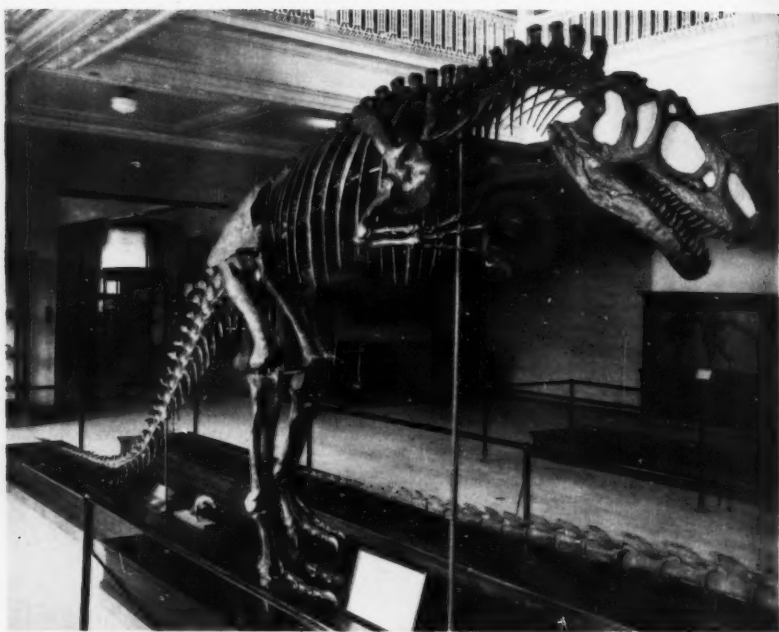
Acting Curator of Vertebrate Paleontology, Carnegie Museum

A SKELETON of the *Antrodemus*, a carnivorous or flesh-eating dinosaur also known as *Allosaurus*, has recently been placed on exhibition in the Gallery of Fossil Reptiles at the Carnegie Institute. It stands as mounted eight feet high at the hips and twenty-six feet long, rather gigantic dimensions in comparison with those of modern reptiles. But compared with its contemporaries, the plant-eating *Diplodocus* and *Apatosaurus*, it would be considered small.

The Carnegie Museum specimen is one of the most complete skeletons of the *Antrodemus* known and one of but three mounted for exhibition. The bones that make up the skeleton nearly

all pertain to one individual. This carnivorous dinosaur was a bipedal animal that walked on its hind feet like a bird. The forelimbs were used only for fighting and tearing its prey. The tail is rather long and was undoubtedly used—like the third leg of a tripod—to help balance the body. The teeth are the large flesh-tearing type, and there is paleontological evidence to show that while the *Antrodemus* preyed upon the smaller animals of its time, it preyed and feasted also upon the flesh of the large herbivorous, or plant-eating, dinosaurs that lived at the same time.

While these herbivores were swamp-dwellers and probably spent the greater part of their time in the water, the



THE ANTRODEMUS

Antrodemus was a truly terrestrial animal. One may imagine the Antrodemus lying in wait watching for its prey, and when the large plant-eating reptile ambled out of the swamp onto the land there was a quick and savage attack with teeth and claws until the prey was lifeless.

The Carnegie Museum specimen of the Antrodemus was discovered and collected from the Morrison formation of the Jurassic Age in northeastern Utah—an area subsequently designated as the Dinosaur National Monument. The Carnegie Institute has been working at this place for thirteen consecutive years and has collected seven hundred thousand pounds of dinosaur fossils from an ancient stream channel of sandstone, comprising an area of forty by four hundred feet, six feet in thickness. The Antrodemus, together with skeletons of the Apatosaurus, the Diplodocus, the Camarasaurus, the Steg-

osaurus, and many others—some new to science—comprising by far the largest collection of Jurassic dinosaurs known, came from this locality and have given the Carnegie Institute its prestige in the field of vertebrate paleontology.

LET US STAY OUT

The fine young idealists of our campus who have seen the Soviet Union transformed from an agency for peace to one of lying imperialism, will unquestionably rally to the support of our democratic institutions leaving but a few, drugged by communist propaganda, to take orders from a foreign capital. The youth of our campus want us to stay out of this war. They are right. We must stay out unless our existence and freedom are in danger. But we have principles and we want those principles maintained. Admitting that power politics is not without a place in this war, nevertheless the Allied powers stand for our way of life; they are fighting for the things we hold dear. A victory for their enemy would mean the disappearance of those things. As a former member of the campus, I pray for an Allied victory.

—STEPHEN DUGGAN
[Director, Institute of International Education]



THE GARDEN OF GOLD



SOMETIMES men—and women—give a million dollars to advance the great cultural objectives of the nation; but it is doubtful if any man ever gave a million dollars which would immediately be worth three millions. Yet that would be the result of such a gift made to the Carnegie Institute of Technology Endowment Fund, where, upon raising \$4,000,000 from our friends, in 1946 we shall receive \$8,000,000 from the Carnegie Corporation of New York.

Is there such a gift in the air? We have already had many subscriptions all the way from \$1 up to \$300,000—enough in fact to put the first million safely in our treasury. We have been made aware, too, of certain testamentary plans toward this purpose—one of them running above \$500,000 in present value—but it is our earnest hope that none of these kindly bequests will become operative by 1946. Still, making such gifts to the Carnegie Institute and the Carnegie Institute of Technology is a good habit which everybody who makes a will might bear in mind.

The Childs Frick Corporation has made a gift of \$1,500 to the Carnegie Museum for the advancement of its work in paleontology—a field of activity and research in which the Carnegie Institute has won renown through all the world.

Ruth L. Moss sends \$150 for the Tech Fund for the establishment of the Jane Fales Scholarship Fund for the department of costume economics in Margaret Morrison Carnegie College. Jane Fales's career shows how devotion to work, as in her case, brings immortality that we never dreamed of. This gift is to be supplemented by further contributions; but even as it is, it constitutes itself a beautiful memorial to a gifted woman and teacher.

And then—those alumni men and women! There is no stopping their

generous and yearning desire to help this fund, and the Gardener is seizing the dollars that fill the air with the skill of a magician and loading them into his pockets, day after day, week after week, and month after month, and all the while the sum total of their gifts is growing into an impressive size. Here are the names that have come in to us from the Alumni Federation in recent gifts, each one bearing money that triples itself as it falls into the fruitful furrows of the Garden of Gold:

The Delta Mu Alumni Association, H. T. Limberg, J. K. Elliott, H. M. Estergreen, J. D. Feeney, Paul Johner, C. C. Kaltenhauser, T. F. Karr, Garland H. Kerr, William P. Kirkland, C. T. Lamar, B. D. Meredith, J. A. Moreley, W. L. Pearson, M. W. Smedberg, and Don Vierling make up one list of alumni who have contributed \$297.43 to the 1946 Endowment Fund.

The sum of \$21 came from the following alumni: F. E. Foote, Walter C. Maurer, K. C. Schoepfle, and Daniel W. Talbott.

Another group of contributions from the Alumni Federation, totaling \$55, comes from Stella E. Hartman, Edward R. Jones, Parks W. Miller, Rolf Selquist, and H. P. Sleeman; while contributions totaling \$41 were sent in to the Federation by William Goudy Jr., George J. Gregus, John H. Kinghorn, A. R. Kommel, Ralph E. Kramer, Willett A. Snook, and Frank E. Swindels.

An amount of \$72 represents the following alumni: C. V. Carlson, Elizabeth Creelman, Leah Keller Dietrich, Dorothy R. Dunnells, Elizabeth Dunnells Greulich, Mrs. S. D. Ewart, A. E. Hayman Jr., Eleanor G. Jenks, W. C. Lyon, Milwaukee Clan, Elizabeth L. Moore, New York Women's Clan, H. C. Porter, Henry Seaman, and Mabel E. Wilson.

Another group of alumni, consisting

of Beatrice L. Archer, M. T. Archer, John D. Beatty, Elizabeth I. Caulfield, Paul Christiansen, Eric Clan, William C. Fox, Herbert J. Graham, Frances Wing Graham, Ethel Fey Hardie, Jane A. Harrold, Jane Caldwell Harrold, L. Eugene Krebs, Ira F. Kuhn, Charles H. Leatham Jr., Hilda Lieberman, Sue Watson Marshall, M. F. Murphy Jr., C. T. Narrance, Thomas E. Orr, Elizabeth Ramsay, Laura J. Rice, William H. Rieger, Philip S. Riggs, W. W. Rinehart, Russell J. Ruff, Leo Schwasta, Grace A. Sheriff, Lawrence E. Smith, Ellenor Tallmadge, Richard S. Tener, Mrs. Earl S. Thorpe, Louis L. Vayda, E. L. Warrick, Ruth Welty, Grace A. Wolf, and Wallace V. Wolfe, have sent in \$214, \$5 of which goes into the Research Fund for the department of chemistry.

And the final group which consists of the following alumni have contributed \$155.03: C. E. Beedle, R. Earl Beyer, Robert H. Caffee, Mrs. William V. Conn, Mary H. Dunham, Margaret S. Edmunds, Leonard Friedman, Harry J. Friedman, E. Harbert Gilg, Paul D. Good, Ross B. Hammond, Albert Henderson, Roger Ingham, Edward R. Jones, Rachel Boyce Lang, E. A. Lucas, William M. McNeill, Dan M. Newell, Warren D. Nupp, Edgar F. Obert, J. R. Olmhausen, N. H. Orr, A. H. Riehl, Agnes L. Sharp, Lois Snyder Stine, Mary Townsend Summers, Richard Turner, and William Van Triest.

All these gifts together—\$1,500 for the Carnegie Institute, and \$964.46 for the Carnegie Institute of Technology—added to the amounts already reported during the lifetime of THE CARNEGIE MAGAZINE, or since April, 1927, make the new totals now: for the Carnegie Institute, \$1,262,731.49; for the Carnegie Library, \$40,379.12; and for the Carnegie Institute of Technology, \$1,556,687.11—of which \$230,745.68 is for operation and equipment, and \$1,325,941.43 for 1946 Endowment, which reduces the \$4,000,000 we have undertaken to raise to \$2,674,058.57—or a grand total of \$2,859,797.72.

CARNEGIE MUSEUM'S ANNUAL NATURE CONTEST

CITY, county, and state school children from the fifth grade through high school are invited to participate in the seventh annual Nature Contest, which will be held on Saturday, April 27, in the Children's Museum of the Carnegie Institute. Pupils of grades five through eight will be asked to identify fifty plants and animals; high-school students should be able to recognize one hundred specimens of Nature. The contest for elementary pupils will take place at ten o'clock in the morning and that for high-school boys and girls at one-thirty in the afternoon. The specimens used in the contest will all be chosen from a study list, copies of which, with entry blanks, may be obtained from the Section of Education, Carnegie Museum.

As in previous years, books about Nature will be given as prizes to those students who are able correctly to identify the greatest number of natural-history specimens.

PAINTING CLASS FRUITAGE

IT is interesting to note that three of the canvases in the oil-painting section of the thirtieth annual Associated Artists show, which closed on March 10, were by members of the Adult Painting Class held at the Carnegie Institute each week, and in every case this semi-technical instruction is all that the exhibitor has received. The first canvas is by F. Hughes Moyer—a local scene entitled "Blast Furnaces of McKeesport." The second is by Mrs. F. H. Moyer and is a portrayal of "Rocky Dell, North Park." The other member of the art class who exhibited in this annual showing by Pittsburgh artists is W. G. Davis, who was represented by an oil called "Pale Fruit."

THE READING OF HISTORY

Let my son often read and reflect on history; this is the only true philosophy.

—NAPOLEON at St. Helena

THE 1940 SALON OF PHOTOGRAPHIC ART

BY HERBERT L. SPENCER

President, Pennsylvania College for Women



THE twenty-seventh Salon of Photographic Art, sponsored by the Photographic Section of the Academy of Science and Art, will open on March 22 at the Carnegie Institute. This salon

is quite generally conceded to be the top-ranking pictorial photographic exhibition in America. Due to its reputation of having the most rigid rules of entry, many worthy photographs which would be hung in other salons are not considered favorably by the Pittsburgh Salon jury. This annual photographic exhibit is one of the most popular art exhibits held at the Carnegie Institute galleries, and this year's show is one of the best that has ever been assembled.

The jury for 1940 consisted of three of America's best critics of photography: Charles Lederle, a commercial illustrator from Cleveland and Erie; George W. Harting, of Greenwich Village, New York, who for many years was an illustrator for magazines, and for the past fifteen years has devoted most of his time to the artistic side of photography, especially in garden photographs and home portraiture; and P. H. Oelman, a leading photographic il-

lustrator of Cincinnati, who for years has been considered one of America's best teachers of the art and science of photography.

Nearly 1,800 prints were submitted by 471 photographers from the United States and 11 foreign countries. The exhibit, as hung at the Carnegie Institute, consists of 327 prints, including 12 honorary prints of the jurors. War conditions in Europe are probably responsible for the small number of prints submitted from foreign countries. Only 23 of the prints in the exhibit are from foreign contributors. On the other hand, the number of prints—twenty-one—from the Pittsburgh district is unusually large, and speaks well for the ability of local photographers.

While the salon, on the whole, is smaller in number of prints than it has been in the past, it makes up in quality what it lacks in quantity. The use of



YOUR MOVE, SONNY

By KARL OESER (Chicago)



WINDING WAY

By CHARLES K. ARCHER (Pittsburgh)

glossy prints is not so predominant this year as it has been in some previous salons, although there are many excellent glossy prints in the exhibit. Perhaps the most obvious characteristic of the present show is a decided trend toward toned prints. There are many fine examples of single, multiple, and local toning. The use of cold tones to accentuate the feeling of snow and ice in winter scenes is especially well illustrated in the very decorative picture of frost and icicles called "Winter Magic," by Charles S. Martz, A.R.P.S., of Aurora, Missouri. This photograph gives one the unusual impression of translucence—a difficult thing to photograph and, in this case, superbly done by the artist.

The photographer suffers restrictions that do not concern the painter. He must photograph things as he sees them. His constant search, therefore, for a better point of view is perhaps responsible for his keen sense of composition.

He must make up in composition and tonal relationships in monochrome what he lacks in color relationships. He has, however, a decided advantage over the painter in that he can reproduce texture very realistically. We see this in the picture, "Cockers," by Franklin J. Jordan, of Boston, Massachusetts, which shows an extremely fine handling of the texture of the dogs' hair. The picture is unique because of the delicate tones due to unusually good lighting, and it is also very appealing because of the variety of expression on the faces of the dogs. The ability thus illustrated to catch fleeting expressions is one of the chief advantages of the camera as compared with the brush or other art medium.

Good photography depends, to a great extent, upon correct lighting. It is not unusual for a pictorial photographer to make careful calculations for the proper time of day or year to photograph a particular scene. Portrait photography, also, requires careful planning of lighting. "Your Move, Sonny," by Carl Oeser, of Chicago, is a good illustration of superior lighting, as well as a vital



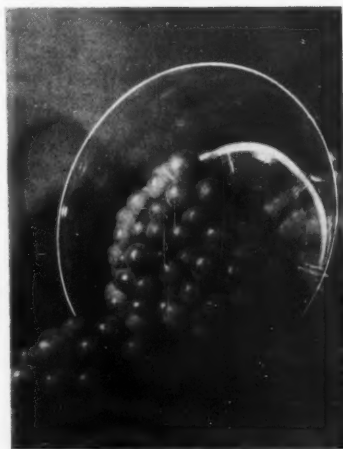
COCKERS

By FRANKLIN J. JORDAN (Boston)

THE CARNEGIE MAGAZINE

example of how a photograph can embody vivid human emotion. The photographer observes the rules of emphasis by line of composition, by use of lighting, by expression of faces, and by the proper placement of the figures.

Many of the best photographers claim that good photography is nine-tenths art and only one-tenth science, but it can be observed that those who made the pictures in the 1940 Salon have spent much time in perfecting technique as well as in concentrating on design. For instance, the technical perfection of "Golden Grapes," by Jordan S. Ross of Rochester, New York, is one of its



GOLDEN GRAPES

By JORDAN S. ROSS

(Rochester, New York)



WINTER MAGIC

By CHARLES S. MARTZ (Aurora, Missouri)

most outstanding qualities. Its contrasting tones of gray give not only a great feeling of depth, but even a concept of color, and the translucent quality of the grapes is a quite extraordinary accomplishment.

One very delightful picture in the present Salon is "Winding Way," a bromoil made by the president of the Pittsburgh Salon, Charles K. Archer. It is a very pleasant picture in the Smoky Mountains, with an intriguing

country road leading one into the picture. The combination of repetition of pattern on the hillside with aerial perspective makes it one of the most distinguished prints in the Salon.

The popularity of the Pittsburgh Salon will no doubt be enhanced by the present show. If one were to sum up the outstanding characteristic of the entire exhibit, one might say that the trend is toward technical quality of prints and sanity of viewpoint, and away from the bizarre, "tombè des nues," freakish pictures that were in vogue previously. On the whole, the 1940 Salon of Photographic Art will, I am sure, be visited by enthusiastic patrons.

The exhibition will be in the Carnegie Institute galleries until April 21.

THE RAILROAD PROBLEM

It seems that the railroad problem today results from the failure to have permitted the genius of Hill and Harriman, Cassatt and Vanderbilt to be utilized continuously for the public welfare, and that the way out of the railroad problem may be to recognize that error and re-establish the principles on which they started toward greatness the systems with which their names will forever be associated.

—JOHN W. BARRIGER III

[Address before The Newcomen Society]



"THE PLAY'S THE THING"

Reviewing "No More Marriages" by Edward Hunt

By HAROLD GEOGHEGAN

Professor of the History of Art, Carnegie Institute of Technology



THE inscription over the proscenium arch of the Little Theater, which announces elegantly in the French language that here inspiration spreads her wings, took on an added significance last month. For several years now—it has not always been so—any spreading of wings we have seen has been confined to the actors, with an occasional scene- or costume-designer. The dramatists who supplied the occasion have had their trial flights elsewhere. In February, however, an original play by a student in the department of drama at Carnegie Tech, Edward Hunt's "No More Marriages," had what I suppose the moving-pictures would call its world premiere! If the rest of the world gives the play the wholehearted welcome that Mr. Hunt's fellow students gave it at the Friday matinée, it ought to be a second "Gone With the Wind"! If the other audiences were not moved to quite such transports of hilarity, they nevertheless found it—and I with them—a merry and pleasant evening's entertainment, and, even if the experiment had been less successful, we should be glad to see a young local dramatist given a chance to try his wings and learn, by seeing his work in actual performance—which, after all, is the only way he can learn—how theater-worthy his play is.

"No More Marriages"—the title, in case you don't recognize it, is from Hamlet—is concerned with the quarrels

and reconciliations of Catherine and Barry Lockwood, actress-wife and actor-husband. They cannot live in peace together, and they cannot live at all apart. The situation is not at all an uncommon one, specially on the present-day stage. There is more plot than this, of course, really lots of it, but it doesn't seem to matter much, and the end of the play leaves the pair in exactly the same state in which the beginning found them. We have a first husband of Catherine's whom she supposes dead, but who naturally isn't. He never appears but is merely a confused noise without. There is a young actor who is making love to Catherine with ulterior motives; and a wild-eyed Hungarian lady's maid who admires Barry; the *deus ex machina*—in this case a deal—who loves both Catherine and Barry and manages to patch things up, as well as they can be patched, at the end of the play. Then there is, inevitably, a quaint butler, because everybody knows that without a quaint butler a comedy can hardly be written.

Mr. Hunt's immediate inspiration is not very far to seek. But nearly all young authors are influenced by one successful contemporary playwright or another, and Noel Coward is as good a model as any for this type of brittle, rather harebrained comedy. The main situation and some of the dialogue is perhaps a little too reminiscent of "Private Lives" and "Design for Living," though Mr. Hunt has given an original twist to a rather stereotyped theme. There are some tried and true methods of getting a laugh—like that of an embarrassed silence followed by everyone speaking at once—but the laughter of the audience proved that they are

still effective. Perhaps, as we have been told, all the jokes there are have already been made, and the best an author can do is to select those which have not been made for some time.

Mr. Hunt's dialogue is generally easy and natural, and his sudden transitions from a sentimental or romantic mood to one baldly matter of fact are amusing and skilfully used. He also has a keen eye for humorous incident. The anonymous "Man" in the last act with his singing telegram is very funny, as is his skit on the amateur movie-maker who insists on showing his appalling films to people whether they like it or not. The characterization is not remarkable. Most of Mr. Hunt's people seem to be well-defined types rather than individuals. The plot, too, at times gets out of hand. But the author has a sense of humor, a very pleasant perception of the ludicrous, and a feeling for what is theatrically effective that ought to encourage him to continue writing for the stage.

Douglas McLean, who has been directing the freshman performances—which are not open to the public—for some time with unflagging zeal, came out into the open for the first time in "No More Marriages," and showed us how much the freshmen are to be congratulated on their director. It was a gay and lively performance.

Mr. Hunt's classmates rallied nobly

to his aid. The first Catherine played the part more seriously than the second, and tried—rather against odds—to make her a sympathetic and real woman. The second was under no illusion as to the reality of the part, and, although her Catherine was by no means an endearing person, she was an extremely amusing one. There was little to choose between the two competent Lockwoods. Both played it with a nice light touch. The two actresses cast in the part of Gizelda Zenicksczey, besides being able to pronounce five consonants in a row, hurled themselves about with true Magyar abandon and, to the unfeigned delight of the audience, behaved like nothing that ever was on sea or land. The first butler, who had played Hamlet and had had to leave the stage on account of ill health—"rickets, you know," played with a nice, dry humor. I regret not having seen the second, who, I am told, gave an excellent performance. Apropos of Hamlet-acting butlers, I wonder if Mr. Hunt is old enough to remember that delightful comedy, "Rollo's Wild Oat"? The Ellis Conway—Catherine's young suitor—and his angry fiancée, Lilly Winters, were satisfactory, though neither part gave the actor much to work with. The "Man" in the last act was a delightful piece of nonsense and played by both actors with gusto. The playing of the rough-tongued and warm-hearted old



STUDENT ACTORS IN A SCENE FROM "NO MORE MARRIAGES"

HIGH F. SMITH

actress, Temple Sweeney, though intelligent enough, was not very convincing. What both actresses lacked was the sort of comfortable solidity that comes with the years—not their fault after all. Why, I wonder, did the author, born in 1918, the program informs us, make all his important characters at least twenty

years older than himself!

Cortland Steen's set was the greenest thing I ever beheld—emerald, arsenic, crème de menthe, symbolical perhaps!—but I am not sure that it was not just the proper background for a giddy crack-brained comedy like "No More Marriages."

YALE'S PROBLEMS ARE EVERYBODY'S PROBLEMS

Is Excessive Taxation Killing the Endowed Institutions of Learning?

ON January 19, 1940, some of the high-powered sons of Yale discussed, on a coast-to-coast radio network, the problem covered by the declaration that "The Endowed University Must Survive." As the question goes into the very roots of education in the Carnegie Institute and the Carnegie Institute of Technology at Pittsburgh, and is involved in the policy of our national government, a synopsis of the speeches is given here.

John Wesley Hanes, Yale 1915, a member of Charles D. Barney & Co., investment bankers, New York, and also a member of the Securities and Exchange Commission, at Washington, spoke thus:

"I am assuming at the outset that if we could get a complete cross-section of public opinion in this country there would be a preponderant majority of our people in favor of keeping alive our great privately endowed institutions. For myself I will say that I not only feel very strongly that the endowed university should be maintained but I go a step further and say that it can be maintained. I have never accepted that restricted philosophy sometimes advanced today that our economic frontiers are no more, that venturesome enterprise is no longer attractive for new investment. No more do I believe that the educational frontier has stopped moving for a great university like Yale.

At the same time, I realize that the institution depending upon endowment and private gifts has been having a tremendous struggle to keep its outgo within the limits of its income. I have been a trustee of such an institution for the past ten years, and I have witnessed in this decade the constantly increasing difficulty of obtaining gifts from private individuals, as well as a continuing shrinkage in the size of bequests made to the institution. From our endowment fund, due to constantly falling yield from high-grade investments, we have watched our income decrease year by year and find ourselves unable to stop it. Also, due to economic conditions prevailing in the country during the past ten years, there has been no opportunity for that institution to rehabilitate its endowment fund through drives for new funds. Hence, the loss in principal and income caused by defaulted real estate mortgages, bonds, and other securities has never been made up to those values held by the fund before the collapse in prices in 1929.

"There are three important factors confronting the managers of our great endowment funds: (1) the high surtax rates on individual incomes, (2) the high rates of tax on estates and gifts, (3) lack of complete business recovery and a continuing fall in interest rates on investments.

"Prior to 1930, the maximum surtax

on personal incomes was 20 per cent, whereas today the maximum surtax on personal incomes is 75 per cent, in addition to the normal tax of 4 per cent, making a total of 79 per cent. When this is added to the state and local taxes, it is apparent that there is so little left to the taxpayer, upon whom we have depended in the past for charitable contributions, that he finds increasing difficulty in giving.

"It is my belief that the highest rate of taxation upon the taxpayer does not always produce the maximum revenue. When equitable adjustments in federal taxes are proposed there seems to arise a chorus of fears, or supposed fears, that to lessen the rate of taxes will have the effect of reducing the total amount of taxes collected. I do not subscribe to that theory. On the other hand, I am convinced that the Treasury of the United States will collect a larger total of tax dollars with a tax bill that takes into broad consideration the effect of the dollars it will leave the taxpayer for expansion and development, rather than to concentrate on the highest possible rate it can extract from the business, occupation, or profession of the taxpayer. In other words, the dollar that is left for the taxpayer is of extreme importance to the economy of the country. And equally important to the endowed educational institution is that dollar which is left to the taxpayer after payment of his income tax.

"The same general conclusions may be drawn from the very high rates now prevailing on estate and death duties. The taxpayer has consistently reduced the amount of his charitable bequests, and until these rates are reduced the privately endowed institutions are going to continue to suffer.

"To a considerable extent the government of the United States is spending capital for current outgo. Estate and inheritance taxes are capital taxes. Gift taxes are also capital levies. To the extent that we collect these two taxes we are consuming our capital, and dissipating our savings, and until new savings

are formed there is that much less capital available for constructive purposes, recovery, and re-employment.

"In any event, revenue from capital taxes, representing as it does a subtraction from the Treasury's income-producing assets, should be used only for the purpose of reducing the national debt. It is sound finance to reduce a capital liability with each reduction of a capital asset. This process, of course, would be applicable only when we had ceased increasing the national debt and balanced the budget. Otherwise it becomes a bookkeeping quibble. In spite of these drawbacks, I still favor an inheritance tax. I simply do not favor a tax levied at such a high rate as to be destructive of small one-family concerns, or large ones for that matter, and thus destructive of initiative and desire to reinvest in venturesome enterprise.

"The third difficulty confronting the endowed institutions has been the constantly falling yield derived from high-grade investments. For the past few years the endowment fund has had practically all of its high-yield bonds called and refunded with a lower coupon. This condition will not improve until real economic recovery has been restored, the excess reserves in our banks greatly reduced, and the enormous credit resources of the country again are in real demand by industry and general business.

"The drop in yield on investments in the Yale endowment fund from more than five per cent to something under four per cent represents the equivalent of the loss of some eighteen million dollars from total investments, or approximately twenty per cent of her present holdings.

"It is my earnest belief that if we would approach our tax problem honestly, reducing the high rates both upon personal incomes and estates, business would be encouraged to go ahead at a more rapid rate. It is possible that a foundation for a real business upsurge would be laid, and falling interest rates would be arrested.

"Our large educational institutions

have a vital interest in a return to full prosperity in this country. A sane tax program that will contribute to recovery is therefore of immediate concern to all of us who are interested in the future development and progress of our great University."

Robert A. Taft, Yale 1910, a Senator from Ohio, caught by the microphone at Milwaukee, had this to say:

"Yale has always emphasized the fact that it is training men for public service. Yale men have been active in the government since its foundation. They have been in all parties, and have represented all phases of political opinion—radical, conservative, and moderate. No one can doubt that the value of their service to their country has been substantially greater by reason of their education. Perhaps it is not as important as character and ability. Many men have risen above the lack of education. Many university men have used their advantages to advance their personal and political fortunes, rather than those of the country, but broadly speaking, their education not only has enabled, but almost forced, them to press for sound government and sound principles.

"They have studied history, and they have learned what has happened to peoples in the past. They have seen democratic governments rise, and have seen them fall, for reasons which can easily present themselves today in America. They are able to compare the advantages and disadvantages of every form of government. They can realize that our present nation did not evolve as a matter of course, but that it is a government founded on certain principles which the founders thought through and deliberately wrote into a permanent constitution.

"College men are able to defend the division of powers in the government, not simply because it exists in the Constitution and has been praised in Fourth of July speeches for a hundred and fifty years, but because history has shown that when all government power is concentrated in a single man or group of

men, even for emergency purposes, it has never been long before that power has become arbitrary and permanent. They know the development in ancient Rome of an empire based on all the forms of a republic, but which had ceased to be a republic because all the powers of different officers were concentrated in an individual.

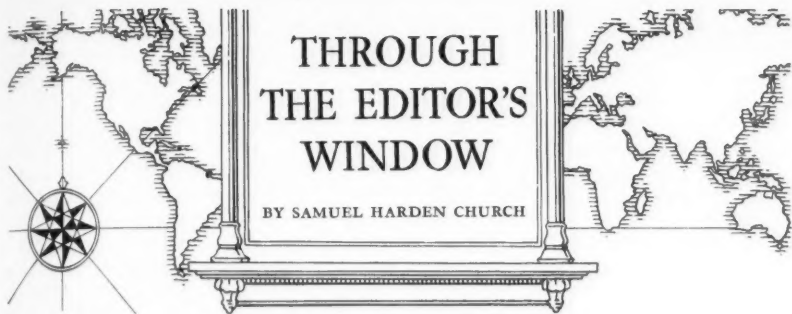
"They know that stability and peace depend upon the ready acquiescence in the decisions of the majority on questions of policy. They know that our American willingness to abide by the decisions of the majority is right, not because it is the present style, but because countries which have questioned it have found themselves in constant revolution. Yet they realize that the Bill of Rights, and the protection of certain fundamental rights of even the smallest minority, are essential if democracy itself is to survive. They know that nations which have made tyrants of the majority have fallen from a democratic state as certainly as those which make tyrants of individuals."

The symposium was brought to a conclusion with remarks from President Charles Seymour, Yale 1908, from which these words are taken:

"We all recognize the increasing difficulty which our benefactors will meet in providing such material support for the privately endowed institution. We shall receive the support which we deserve. If we hold fast to our tradition of close relationship between alumni and university, between national needs and our capacity to serve them, between the call of America for educated men and our ability to produce such men—if this tradition goes on from strength to strength, I have full confidence in our future."

A CORRECTION

In a picture illustrating Dr. Twomey's story of Mr. W. L. Mellon's southern cruise, "Voyage to the Straits of Magellan," appearing in THE CARNEGIE MAGAZINE for February, the caption, "Around the Horn," should have been "Around Cape Froward."



MR. LINDBERGH'S WAR VIEWS

IN an article appearing in the Atlantic Monthly for March, Charles A. Lindbergh discusses the question, "What Substitute for War?" and discusses it with a stubborn adherence to a wrong-headed view of the facts which cannot fail to excite the deprecation of all men who are familiar with the cause of the present war. We say "cause" rather than causes, for there is but one cause, and that is the cause constituted by Adolf Hitler's aggressions upon the smaller states of Europe, taken together with his declared intention of dominating the world, destroying the British Empire, and annexing France, as he has so plainly declared in his book and in his subsequent speeches that he will do.

But the ruthless career of the European bandit has not stirred a ripple of indignation in Mr. Lindbergh's heart. In this sophomoric essay he makes certain perverse statements in support of his theory that the war is carried on by nations who are guided by the same motive in their reach for power and territory. "We in America," he says, "have a tendency to look on this war in Europe as a conflict between right and wrong, with right represented by the democracies and wrong represented by the totalitarian countries." He then tells the American people that their judgment is at fault. "But if one looks at Europe objectively," he continues, "neither side seems to have a monopoly

of right—except the kind of right which is judged by its own particular and rather momentary standards. The present war is a continuation of the old struggle among western nations for the material benefits of the world." And then Mr. Lindbergh utters his most offensive opinion—offensive because it is so monstrously at variance with the truth that lies at the bottom of this Hitlerite conflagration of the world. "It is," says he, "a struggle by the German people to gain territory and power. It is a struggle by the English and French to prevent another European nation from becoming strong enough to demand a share in influence and empire . . . Measured by their own standards of today, or by their enemy's standards of yesterday and tomorrow, the Germans are as much in the right as the English and French."

In his assertion, not controverted by him as to its vindictive meaning, that the Germans claim the right to conquer territory, he entirely loses sight of the unexampled crime of Adolf Hitler in the murder of Poland, the destruction of other countries, and the unbottling of the Russian demon. Mr. Lindbergh thus reveals to us that he is capable of reading the whole tragic story of that madman's excesses without finding his own soul aflame that such a monster can exist in a world that composes its population out of a common humanity. In its language, its argument, and its disregard of the established record, his article is as pro-German as if it had been

written by the master of propaganda at Berlin. As a matter of course he takes no notice of the demand that is growing all over the world that the new peace treaty shall peremptorily require the public execution of Adolf Hitler.

And then the young author gives us his "substitute for war." It is, in his view, an international police force. "The answer," he says, "is not in war among nations, but in sharing influence and empire among a sufficient number of their peoples to make sure that they control an overwhelming military strength. . . a police force for the world." Here Mr. Lindbergh elevates military force to a height that shall control the world, leaving us to the inescapable conclusion that all communities, wherever they may have planted themselves on the face of the earth, shall live their lives and develop their destinies under the power of a sword that is held before their eyes by a military oligarchy.

But we are not quarreling with Mr. Lindbergh's proposal of an international police force; many other men have long held to that policy. It was the idea advocated by Former President Taft when he accepted the leadership of an organization then known as the League to Enforce Peace. But the thing that will repel all open-minded readers from this second Lindbergh excursion into the Atlantic is his obstinate inability to discriminate between the high humanistic purpose of Saint George and the destructive fire-breath of the Dragon.

WANTED—A SENATOR

American democracy, in order to preserve itself from the decay of mediocrity, must be kept alive by employing in its service the very best talent that education, character, and special preparation can produce. When we have need for a doctor, a lawyer, an engineer, or an architect we demand the best in the community; but in the science of government, which stands above everything else in the life of a nation,

we are too apt to let our representatives nominate themselves, without any assurance of character and ability superior to the mass of men.

Harvard was chartered to educate English youth and Indian youth for service in church and state. Yale's charter specifies that she is to train the youth of our country "for the service of Almighty God in church and state." Thus, at the beginning, church and state went hand in hand. Religion, education, and morality were all required in the conception of an ideal public service by the founding fathers. Let them come out of the heart of the people, but let them be well qualified.

Do we have that conception of our public service today? For instance, in the choice of United States Senators—in all the states—do we look first to see that a candidate shall be well qualified? In one of the states, the newspapers inform us, a candidate for the United States Senate was indicted for wrongdoing, and immediately—what?—withdrew? No! He immediately announced that he would continue his candidacy, and said that an election would vindicate him—vindicate him against untold charges!

Why do we not follow the English method of choosing the ablest men for our public service? Where are our Pitts, Burkes, Sheridans, Gladstones, Churchills, Chamberlains? We have indeed had many such men—Webster, Sumner, Evarts, Root, Reed, and others. But how many men of such talents are in the Senate or the House today? Certainly some—ripe and rich souls, towering above the mass. But who among us can call off at random the names of, let us say, two Congressmen from Boston, New York, Chicago, Philadelphia, or San Francisco? Who knows anything in a familiar way about any of the men who are candidates for the Senate today that would enable them to exclaim in good faith: "There is the man, already tried out in the scheme of life, who is best qualified above all others in our state to deserve this honor"? Is there

any candidate in the length and breadth of America of whom this can be truthfully said?

When Oliver Cromwell was chancellor of Oxford he instructed the faculty to commend to his attention any young men of such impressive talent as might serve the state in public office. Cromwell was, of course, a dictator, and we shall never have a safe world until all the dictators are laid on the shelf; but his idea was the idea whose fruit has built the British Empire. We need fruit of that kind.

RELIGIOUS TEACHING IN AMERICAN SCHOOLS

THE official newspaper of the Vatican, *Osservatore Romano*, on January 17, 1940, reprints in full an editorial taken from *THE CARNEGIE MAGAZINE* of last December, entitled, "God Returns to School." This notable newspaper, the chief of all Catholic publications, introduces the article with glowing words of praise, a translation of which we reproduce except as to certain personal references to the author of the editorial:

"A few months ago the Chamber of Commerce of New York affirmed the urgent need of re-introducing into the scholastic instruction the science of sciences, too, and that is religious instruction, without which not only the culture, but the whole life of the citizen is imperfect and exposed to perversions of all kinds.

"The affirmation reflects the conscience of the devastations caused by the separation of the school from religion. And how much such conscience is extending itself is documented by the news that comes to us from the eminently industrial city of Pittsburgh, where more easily the materialism is able to take hold and therefore likewise to increase the perils of the dissociation of social life from religion.

"We give the news as it is furnished by an illustrious Protestant writer, well known also in the intellectual world of

Europe, through his educational activities . . .

"Under the title, 'The Return of God to School,' he writes thus in *THE CARNEGIE MAGAZINE* of December past:

By an action of extraordinary courage, wisdom, and importance, the Board of Public Education of Pittsburgh has decreed that our children of the public schools shall no longer be without religious instruction in their studies. It is now arranged that all the children shall choose their own instructors—Protestant, Catholic, or Jewish; that they shall attend religious classes daily at their own convenience as to place and time; and that they shall receive credits for religious training as a part of the regular curriculum.

It is high time to take this tardy step. Through our narrow intolerance we have driven religion out of the public schools, and in doing that we have influenced many of our children to enter upon the first steps of criminal careers. It is our fault that the streets are full of youthful bandits. Let us now depart from foolishness. Let us gather together all the precious children of the Republic, and under one consolidated school system, with this three-divisional protection, nourish them with the water of life as lambs of the Good Shepherd.

"Such a lesson from the country where secularism is developed in its fulness can be of general usefulness; and therefore we point it out here."

[*THE CARNEGIE MAGAZINE* editorial is also reprinted in *La Croix*, the leading Catholic newspaper of France, with similar comments.]

THE CONQUEST OF TIGLATH PILESER

AMONG many letters that find their way Through the Editor's Window is one from a European observer who stands high in the ranks of the illustrious statesmen of neutral countries. Not free to identify this correspondent by his name or his country, we do, however, take the liberty of quoting a single paragraph from his most recent communication.

"The news from Poland," he says, "is awful. Mr. Hitler intends to destroy the Poles and even all the documents about the Polish nation. Never, since Tiglath Pileser, has such an effort been made for the destruction of a people. The USSR seems a paradise to people who may escape from the German hands."

THE CARNEGIE MAGAZINE

For those of our readers who have been too long away from their Bibles to remember Tiglath Pileser, we recall to their minds that he was the King of Assyria, in 700 B.C., who carried away the Jews from their own land, put them into slavery, and burnt their cities, as related in the Books of Kings and Chronicles. In the meantime, our scholarly and distinguished friend has felt himself forced to go back into the dawning hours of ancient history in order to find a ruler so inhuman and so debased as Adolf Hitler.

RECIPROCAL ORCHESTRA VISITS

(Continued from page 290)

Association. May I give you a little suggestion of my own, and that is that hereafter no outside orchestra shall be contracted to play in Pittsburgh unless a reciprocal arrangement shall be made for the Pittsburgh Orchestra to play the same number of times in that city. This is one thing that a consolidation would enable you to effect, and I don't believe you could do it otherwise.

—M. R. THOMPSON

FOR THE EXECUTION OF WAR-MAKERS

PITTSBURGH, PENNSYLVANIA

DEAR CARNEGIE:

I am a hundred per cent with you in the strong position you take for personal punishment of war-makers. If the four offenders knew in advance that they would surely be executed for their aggressions, you are correct in saying that wars would cease.

—KERMIT E. LUTHER

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